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## Rock, Rhythm, and Rap

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Columbus State University

# **Rock, Rhythm, and Rap**

by

Wayne Helmly

A GRADUATE MUSIC PROJECT

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF MUSIC IN MUSIC EDUCATION

Schwob School of Music

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### **Abstract**

*This thesis suggests an alternative approach to teaching general music/music appreciation to students in grades 7-12 that incorporates the history of rock and roll and pop music. An approach to teaching rhythm reading skills through rap music is also suggested using Rockin' Rhythm Raps by Cheryl Lavender (1998). Rare is the student that has not been saturated with popular culture during most of his or her lifetime. The case is made that teaching what is relevant to students, namely the history of vernacular music, can contribute significantly to the development of music appreciation. Sixteen lessons are provided. These lessons are designed for a middle or high school general music/music appreciation class that meets two to three times a week for six weeks.*

### Acknowledgements

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## Chapter One: Relevancy and the “Whole Child”

John Dewey once observed,

It is always difficult to be a creative artist. [An artist] needs a technique which is more or less mechanical, but in the degree to which he loses his personal vision to become subordinate to the more formal rules of the technique he falls below the level and grade of artist. He becomes reduced again to the level of the artisan who follows the blue prints, drawings, and plans that are made by other people (Simpson, Jackson, & Aycock, 2005, p. 3).

In many music classrooms educators are following the “blue print” of a monocultural perspective that implies (and in some cases states) that music of the Western European Art Music tradition is superior to other world music and, most especially, to American popular music (Warner, 2003). Dewey would say that this lowers the teacher below the “level and grade of artist.” Could we imagine studying American history when ninety-eight percent of the curriculum focuses entirely on the last five hundred years of the history of Western Europe’s upper classes? Most of us would think that was ludicrous. However, musically this is exactly what happens in most university music departments in America (Wicks, 1998). As a result, the graduates of these institutions tend to perpetuate the cultural bias; music of the Western European tradition serves as the basis for most of the curriculum in public school music classrooms around the country (Rideout, 2005). Is this bias appropriate in what talk show host, Tavis Smiley, (2006) calls, “The most multicultural, multiethnic, diverse America ever?”

### Cultural Irrelevance

The problem with the Western European tradition is that it does not reflect American society. Western European music belongs to Western Europeans past, present,

and future. On the other hand, ever since the first European immigrants arrived in North America, attempted to tame the wilderness, emasculated the Native Americans and tried to control their African captives, there has been a need to establish our own unique cultural presence. To better understand Mozart's music, it is not unusual for students to immerse themselves in the culture of eighteenth century Vienna because music relates to aspects of a particular culture and society. As Humphreys (2003) points out, music belongs to a small group of sociologically universal human practices. Therefore, it seems that music education could play a substantive and meaningful role in helping students embrace their own personal identities and cultural perspectives. We are a nation comprised of European Americans, African Americans, Asian Americans, Latin Americans, not to mention the many other myriad cultures that form this "melting pot" we call the United States. In other words, should not a culturally relevant music educational system be within our purview, one that reflects our culture and for which tireless advocacy might not be necessary?

Joseph Kerman, the author of a music appreciation textbook that is widely used in college classrooms in America, has stated, "European observers have a very simple recipe for increasing the integrity of American music scholarship: study your own American music, they say, as we have studied ours. But, unfortunately American music has not been interesting enough, artistically, to merit from us that commitment" (Kerman, 1965, p. 67). This is indicative of the elitism that pervades academia and highly influences the music education majors who matriculate at American universities. These music educators come into the public school classroom armed with knowledge that is almost exclusively rooted in Western European art music to teach students who, too

often, have no interest in it. Music teachers are often rendered irrelevant by a higher education system that possesses a pandemic attitude of “our” music is better than “their” music. The universities I attended offered no courses in popular American music. Indeed, many future music educators are left bereft of what they may very well need most: knowledge of what is musically meaningful to their students.

### **Vision 20/20 Mandates**

*...I always wondered...Why has nobody discovered me? Didn't they see that I was more clever than anybody in school? That the teachers are stupid too? That all they had was information that I didn't need? It was obvious to me. Why didn't they train me... (Lennon, 1970, p. 240)*

These haunting words of John Lennon bring into focus the essence of why a class on the history of rock and vernacular music should be included in the curriculum. Good music teachers constantly question the relevance of what they teach. Is it reaching the John Lennons? If not, why not? Do some students learn using a different learning style that we are not addressing?

The Music Educators National Conference (1999) conveyed twelve imperatives in the *Housewright Declaration: Vision 20/20*. This project was designed to indicate the possible future direction that music education should take and made suggestions on how to best meet the future demands that could be placed on music educators by the year 2020. Indeed, it is viewed as the latest “plan” for music educational reform. Several open-ended imperatives point to the inclusion of vernacular music styles in the general music classroom, among them are:

- Number One: Participation and experience (which gives rise to experience-based knowledge and active learning, e.g. music in our day-to-day living)
- Number Six: Involvement of professional community (opens the doors to visits from professional rock performers in the community)

- Number Seven: Formal and informal curricular integration (especially true for poetry, American history)
- Number Twelve: Identify barriers (acknowledging the culture with which students are most intimately familiar)

The inclusion of rock and roll, pop, and rap can foster integration, break down barriers, and reach students through music that is familiar to them in their day-to-day living.

### **African American Affirmations**

Bennett Reimer (1999) points out in *Vision 20/20* that music yields products and is a process. The study of relevant rock, rap, and other popular styles directly relates to processes that bring products into being. One of its products is the encouragement of diversity. For instance, a study of rock music reveals the unique contributions of African Americans—whether hidden or manifest. Melnick (2001) contends that “nationalizing” African American cultural material was one of the major triumphs of Tin Pan Alley songwriting and marketing. Garfalo (2001) demonstrates that white critics systematically avoided assigning credit where it was due to African Americans in the birth of Rock and Roll. It has been my experience that many African American students have no idea that there would be no jazz or rock without the African influence. Indeed, the only truly American musical art forms (jazz, R & B, gospel, rock) owe as much to Africa as they do to Europe (Gridley, 2006).

### **Rap in the classroom**

Hicks-Harper (1993) used a qualitative methodology to examine the advantages and barriers to using educational entertainment rap as pedagogy in classrooms where African Americans are taught. African American students, teachers, and rap artists (Salt-

N-Peppa, for example) spoke candidly on the subject in one-on-one interviews. Students and teachers were asked specifically about data relevant to their social reality, knowledge, beliefs, and perceptions of message in the “educational rap” that they were shown. The study found that:

- A cultural conflict between White Eurocentric school culture and the black Afrocentric cultural lifestyles was evident
- The majority of teachers’ views reflected a traditional Eurocentric school position which created cultural conflict for African American students
- Teachers disliked and sometimes felt threatened by rap videos.

Conversely, the study also found that African American students and rappers:

- Considered Afrocentric educational styles as more useful to reach African American students
- The majority felt that rap music is familiar that they could learn from the medium in their classrooms.

Although there are bound to be skeptics that believe that there is not a place in the music classroom for rap music, Jeremiah (1992) conducted a study on the salubrious affects of rap on African American middle school students in Missouri. The participants in his study indicated positive associations with rap. These outcomes concur with Shouse-Waller (1995) who stated that rap music is at the forefront of a movement among African American people to effect change and to improve social and political conditions. Skeptics should be reminded that not all rap is “Gangsta Rap.”

## **Educating the “Whole Child”**

Relevance to local culture may be the key to music education gaining a permanent foothold in the curriculum of American public schools. Music educators have a responsibility to educate the “whole child,” in the parlance of Dewey, Johann Pestalozzi, and others. If we succeed, students will understand and seek out skills in accepting, not to mention interacting with, one another in a multicultural society. If we educate the “whole child,” students will develop a healthy self-esteem, building on a feeling of security and a feeling of belonging. Valuing all styles of genuine musical expression will ensure that our musical educational practices will serve the majority of those whom we are there to serve. This is the very embodiment of educating the “whole child.” We must capitalize on the inherent desire of humans to create beauty, while simultaneously broadening our view of what is beautiful. The search for beauty occupies much of the history of humanity. Through the study of the history of rock and roll, rap, and pop styles, it is hoped that students experience musical beauty in a way that is relevant and meaningful to them

## **Rock, Rhythm, and Rap**

The succeeding chapters contain a unit of sixteen lesson plans that incorporate a study of the history of rock and roll along with a sequential study of reading rhythms incorporating rap music. The rhythm reading segment of the lessons utilizes the workbook, *Rockin’ Rhythm Raps* by Cheryl Lavender (1998). The unit is intended for a general music or music appreciation class in middle school or high school that meets two or three times a week. The recommended format is to lecture/discuss with the class for no more than ten to fifteen minutes. The suggested listening and hands-on activities should

follow. The recommended ending activity helps teach the students to read rhythms “rapping” with the rhythm syllables used extensively in the Kodály method. Of course, there are as many ways of conducting the unit as there are teachers to teach it. All are encouraged to be creative and personalize the course. A list of helpful resources, including recordings, may be found in Appendix One.



## Chapter 2: What is Popular American Music?

### Lesson Plan One

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

Students will develop their own definition of popular music. Students will learn about early American popular music from musicals, jazz, and swing. They will listen to “Over There,” “Blowin’ in the Wind,” and “We Shall Overcome” to gain insight into popular songs from past eras. They will use the listening guide to help them listen critically to Glen Miller’s “Moonlight Serenade.” They will begin constructing a timeline of American vernacular music. They will learn *Rockin’ Rhythm Raps* #1.

#### Materials

- ✓ Recording of a current Top 40 single
- ✓ Recording of “Moonlight Serenade” by the Glenn Miller Orchestra, 1939
- ✓ Recording of “Over There” by George M. Cohan
- ✓ Recording of “Maple Leaf Rag” by Scott Joplin, played by Fats Waller
- ✓ Recording of “Blowin’ in the Wind” by Bob Dylan
- ✓ Recording of “We Shall Overcome” by Charles Tinley
- ✓ *Rockin’ Rhythm Raps* Book
- ✓ TimeLiner 5.0 software
- ✓ CD Player

#### Lesson Plan

Begin the lesson with a discussion concerning the nature of popular music. Play a song that is currently on the *Billboard Top 40* list. Ask the students how they define popular music. Discuss characteristics of popular songs. Write their responses on the board. Lead the students to realize that pop songs are widely heard and enjoyed for a



rather limited amount of time (the *Billboard Top 40* changes weekly). Mention that popular songs often express the sentiments of a certain time by a certain artist and that they generally disappear fairly quickly. How many *Top 40* songs can they name from a year ago?

Discuss the fact that most popular songs have texts—lyrics—and that these are often topical, linked with some event or feeling. What are the subjects of some of their favorite songs? Explain that popular music has been a part of American culture since the 1500's. Many of the pop tunes of former generations define an era. Play examples: “Over There” by George M Cohan (WW I), “Blowin’ in the Wind” by Bob Dylan (Vietnam War), and “We Shall Overcome” (Civil Rights Movement).

Explain that many early popular songs came from Broadway **musicals** that originated in **Tin Pan Alley** in the 1920's and 1930's. Tell the story of how the pianists demonstrated the songs (printed on sheet music) on the sidewalks in New York City and that all of their collective playing sounded like dishes rattling in a tin pan, hence the name “Tin Pan Alley.” Explain that the radio and recordings were in their infancy and that many people purchased sheet music to play on their pianos at home for entertainment.

Another type of early American popular music was called ragtime, which was, essentially, piano music. Explain that the music sounds “ragged” and that is how it got its name. Point out the syncopated right hand and the boom-chick left hand, explaining that the right hand was imitating the banjo picking of **minstrel songs**, while the boom-chick imitated the foot stomping. Ragtime was America's first musical art form, and its most important early composer was Scott Joplin. Joplin (1868-1917) was an African American born in Texarkana, Texas. He showed great skill as a pianist at an early age, studying the

European classical style. At one point he was the pianist for the Maple Leaf Club in Sedalia, Missouri. While working there he named his piece, “The Maple Leaf Rag” after this club.

Listen to the “Maple Leaf Rag” by Scott Joplin played by “Jelly Roll” Morton.

### **Activities**

- Begin our class timeline using TimeLiner software. What dates did we talk about today that need to be on our timeline? 1500’s: Slaves came to America; 1868 Scott Joplin was born; 1920 Tin Pan Alley, etc.
- Using *Rockin’ Rhythm Raps* by Cheryl Lavendar, learn “Rap #1” which utilizes quarter notes and rests. Perform with the accompaniment CD.

## **American Jazz and Pop Music 1900-1950**

### **Lesson Plan Two**

#### **QCC Standard**

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### **MENC National Standard**

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### **Goals and Objectives**

Students will learn about the early years of jazz and its birth. Students will learn about the important contributions of African American musicians such as Louis Armstrong, Jelly Roll Morton, and Duke Ellington. The characteristics and musical origins of jazz will be identified. The students will learn *Rockin’ Rhythm Raps* #2.

### Materials

- ✓ Recording of “Just a Closer Walk with Thee” by The Preservation Hall Jazz Band
- ✓ Recording of “West End Blues” by Louis Armstrong and his Hot 5
- ✓ Recording of “Black Bottom Stomp” by Jelly Roll Morton and the Red Hot Peppers
- ✓ Recording of “Take the A Train” by Duke Ellington
- ✓ *Rockin Rhythm Raps* Book
- ✓ CD Player

### Lesson Plan

Remind students that in our last lesson we learned about a style called ragtime. Another important musical style grew out of ragtime that is called **jazz**. Ask students to describe jazz. Explain that no one can give us an exact birthday, but we know that jazz was born between approximately 1895 and 1915 in New Orleans. Explain that a Scottish businessman founded New Orleans in 1719 and the French owned the land. In 1803 France sold Louisiana and environs to Thomas Jefferson and the American government. Over the course of the nineteenth century the United States established a huge Navy base, and, meanwhile, New Orleans continued to develop as one of the wildest, most permissive cities in America.

Music always played a vital role in New Orleans, with each group of immigrants bringing their own music, including the many slaves who were there. This resulted in a unique mix of musical styles, which New Orleanians might call a “musical gumbo.” After the 1863 emancipation of slaves (a brief explanation may be in order), freed slaves arrived from the rural areas, bringing with them their **work songs** and **field hollers**. By the 1890’s ragtime was filtering in from Missouri. After the Civil War, many soldiers pawned the brass instruments that they had played during the war. Brass bands were becoming popular everywhere, especially in New Orleans which boasted dozens of them. They wore smart uniforms and took great pride in themselves. A traditional New Orleans

funeral procession is quite different from what most of us expect because of its inclusion of a brass band. The band plays a slow dirge on the way to the cemetery, but on the way back they play an up-tempo piece to get the mourners to a place where they would celebrate the life of the departed.

Listen to “Just a Closer Walk With Thee” by The Preservation Hall Jazz Band

There was a section of New Orleans, known as Storyville, that was a rather rough part of town. It is believed that jazz was born there somewhere between 1895 and 1915. There were four influences in New Orleans that brought about the birth of jazz.

- **Spirituals:** Religious songs of African American origin. Does anyone know a spiritual?
- The **blues:** African American folk song that uses a specific Twelve-measure scheme. It is sung and the text is usually sad (more about this later).
- **Ragtime:** The piano music that we talked about previously.
- European Songs, especially from the Creoles of Color

Early New Orleans jazz had a small band, usually 6 – 8 players: trumpet, clarinet, trombone, and rhythm section.

LISTEN: “Black Bottom Stomp” Jelly Roll Morton and the Red Hot Peppers

Louis Armstrong (1901 – 1971): Armstrong was the first great virtuoso of jazz. He was born in 1901 in Storyville in abject poverty. At a New Year’s celebration in 1912 he shot a pistol into the air, which was illegal. He was sent to an orphanage as punishment. This was probably better for him, as his home life was not great. At the orphanage he was given a coronet. The rest, as they say, is history. He climbed to the top of the New Orleans Jazz world and by age 20 he was in Chicago playing in King Oliver’s

Original Creole Jazz Band. Armstrong was the very definition of a “hot player.” He had a remarkable career: He was in the movies (*New Orleans*), had a top 40 hit (“Hello Dolly”) in 1964, and his 1967 recording of “What a Wonderful World” was in the movie, *Good Morning Vietnam*.

LISTEN to “West End Blues” Louis Armstrong and his Hot 5.

By 1920 jazz had spread to Chicago and St. Louis. Dance halls kept getting bigger and bigger. However, without electric amplification, bands had to get bigger to fill the hall up with sound. The result was the birth of the big band out of which a new style developed. It was called Swing. Swing became the popular music of the day, in the 1920’s and 1930’s through the end of WW II in the mid-1940’s.

Swing Characteristics:

- Big Band
- Use of arrangements more than improvisation
- White musicians
- Danceable music

One of the most famous big bands was the Duke Ellington Orchestra. William Kenndy “Duke” Ellington was born in Washington DC in 1899. His father was sometimes a butler at the White House. Duke was raised to carry himself in a very dignified, elegant way. At 14 a classmate called him “Duke” and the name remained with him for life. Turn- of- the-century Washington was the African American capital of America, the cornerstone of which was Howard University. Ellington studied the piano from an early age. In his early youth he formed the Duke Ellington Orchestra which played at the Cotton Club in Harlem for years. In fact, he kept his band going for 50 years

and toured extensively. He was a master composer and arranger, experimented in larger European forms, and received the Presidential Metal of Freedom.

LISTEN to “Take the ‘A’ Train” by the Duke Ellington Orchestra.

### **Activities**

- Review Rockin’ Rhythm Rap #1.
- Introduce Rockin Rhythm Rap # 2 on p. 6. Introduce the concept of two eighth notes and “ta’s” versus “ti-ti’s.”
- Jazz musicians liked nicknames such as “Jelly Roll,” “Duke,” “Count.” Name some musicians of today that use nicknames instead of their real names.
- Add the important dates discussed to the class Timeline.

## Chapter 3: The Blues and African American Music

### The Characteristics of African American Music and the Blues

#### Lesson Plan Three

#### OCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

Students will gain an understanding of the role African American music has played in the history of rock, pop, and other vernacular styles by examining the characteristics of African American music. Music will be considered from three broad categories—work songs, religious songs, and entertainment songs. Special consideration will be given to the blues, its unique form, scale, and chord structure. The students will learn *Rockin' Rhythm Raps #3*.

#### Materials

- ✓ Recording of the field holler, “O Berta, Berta”
- ✓ A copy of the spiritual “Swing Low, Sweet Chariot”
- ✓ Recording of “Somewhere Over the Rainbow” by Patti LaBelle
- ✓ Rockin' Rhythm Raps *Book*
- ✓ CD Player

#### Lesson Plan

Begin by listening to the **field holler**, “O Berta, Berta.” Ask the students if they have heard music like this before, and if so, what is it? Answers may vary, and they may not know that this is a field holler. “Berta” should lead into a brief discussion of African American history that could include asking the students how Africans initially arrived here. A good, but brief, explanation that African American people have been a part of



American life since Spanish Americans imported slaves in the 1500's is in order. The English colonies first brought slaves to Jamestown, Virginia, in 1619. Discuss the fact that the slaves kept elements of their vital native culture, including music. In time, those elements transformed the music of their white masters and created a new American musical language.

Tell the students that one musical element of the slaves' African culture was work songs, and that "O Berta, Berta" (and all field hollers) are work songs. Ask the students where the slaves would have worked. Answers from students might be in the house of their owners or in the fields of the plantations. Explain that field hollers and other agricultural work songs were used mainly to express the singer's feelings and to pass away the time. However, they could also be used for work coordination. Play "Berta" again and point out the rhythm and the steps heard, explaining that this is indicative of the hard labor taking place during the singing. "Berta" set a beat and a "timing" for several people to perform a task in unison.

Another category of African songs is religious songs such as **spirituals**. Play and sing, "Swing Low, Sweet Chariot" for the students, pointing out that this is an example of a spiritual. Explain that the symbolism of the "chariot" being death and "home" being heaven. Oftentimes slaves thought death preferable over the life that they led as people without freedom. It would be good to point out in "Swing Low" the early African American music characteristic of telling a story over several verses. Explain that spirituals and work songs seldom narrate a continuous story; rather, each verse is a short sketch of an incident or a statement of feeling.



Another trait of early African American music is the preference for singing short, repeated phrases. Notice that the longest phrase in “Swing Low” is “I looked over Jordan and what did I see,” which is only nine words long. Point out that most phrases are considerably shorter.

Still another characteristic of African American song may be seen in “Swing Low.” Point out that some parts of the song are sung by a soloist while others are sung by the whole group “answering” the soloist. This is known as “call and response” singing.

Ask for a volunteer in the class to sing the first two lines of “Swing Low.” Could someone else in the class sing it differently, while making it close enough for us to recognize the song? This is another characteristic of African American music: melodic variation. In the African tradition the soloists use a variety of techniques to vary the melody. Ask students to describe some of these techniques; answers may include scoops, blue notes, vibrato variations, dynamics, etc.

Play the recording of Patti LaBelle singing “Somewhere Over the Rainbow.” Notice the many melodic variations she employs and make sure the students understand that these characteristics are in popular music today.

### **Activities**

- Sing “Swing Low, Sweet Chariot” as a class. Invite some students to play instruments such as boomwhackers, bongos, rhythm sticks. Vary how the song is accompanied and sung, thus demonstrating call and response, melodic variation, and accompaniment variation. Encourage improvisation and emphasize that improvisation is very much a part of the early African American style.
- Review Rockin’ Rhythm Rap #2.
- Introduce Time Signature of 2/4.
- Introduce the concept of the double bar line.
- Learn Rockin Rhythm Rap #3, utilizing 2/4 and the double bar line.

- Add important dates to our Timeline.

## The Birth of the Blues

### Lesson Plan Four

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

The students will learn about the genre known as the “blues.” They will share what it means to them to have “the blues” and how that relates to the character of the style. Students will learn the standard twelve bar blues form (AAB), what a blues scale sounds and looks like, and how country/city blues lead to Rhythm-and-Blues (R&B) music. They will learn *Rockin’ Rhythm Raps* #4.

#### Materials Needed

- ✓ Recording of “The Crossroads Blues” by Robert Johnson
- ✓ Video of Billie Holiday singing “Fine and Mellow”
- ✓ *Rockin’ Rhythm Raps* Book
- ✓ CD Player
- ✓ DVD Player and TV

#### Lesson Plan

Begin by asking students what it means to “have the blues.” Answers will vary, but may include feeling low, unhappy, “down in the dumps.” It would seem reasonable then, that all **blues** songs would be sad, mournful music. Many are, but sadness is not what makes a blues song a blues. Not all sad songs are blues; not all blues songs are sad! This may be confusing to students.

Technically, a true blues must exhibit certain characteristics; it may help to list these on the board. They are:

- **A classic blues has a form that is 12 bars in length.** It is in an AAB format. Phrase A (four bars) might be: “A pop song can have any form you choose.” Then you will repeat Phrase A (four bars): “Oh, yes, a pop song can have any form you choose.” Then there is a different Phrase B (4 bars): “But you must have three phrases in a blues!”
- **A classic blues uses only 3 chords.** The I, IV, and V7 chords may be demonstrated to the students on the piano or guitar in C major thus:

Measure:	1	2	3	4	5	6	7	8	9	10	11	12
Chord:	C	C	C	C	F	F	C	C	G	G/F	C	C

Even though they may not have the knowledge and skills to grasp the theoretical concept, the progression will probably sound familiar.

- **A classic blues uses a blues scale.** A blues song usually uses a special scale called, aptly, the blues scale. In the scale are certain “blue notes” on scale degrees 3, 5, and 7. Demonstrate the blues scale and play the blues phrase below.
- **The text of a blues most often deals with feeling low.** Good blues lyrics are not self-pitying, however. Rather, they suggest a tough-minded approach to trouble, tinged with optimism. Blues were a way of dealing with disappointment or adversity.
- **The earliest blues were either “country blues” or “city blues.”** Country blues typically used guitar accompaniment only and were sung by untrained, rural male singers. City blues were typically accompanied by more than one instrument, often

had a female vocalist, and were faster than country blues. City blues evolved into

### **Rhythm-and-Blues.**

Listen to an example of country blues: “The Crossroads Blues” by Robert Johnson.

View the Video of Billie Holiday singing an example of city blues, “Fine and Mellow.”

### **Activities**

- Invite students to name some situations that make them sad.
- Divide the students into groups and invite them to compose a blues. First they will write an AAB text. Next they will make up a melody for the text using the 12 bar format.
- Invite students to sing their blues for the class.
- Review the concepts of eighth and quarter notes.
- Review *Rockin Rhythm Raps* 1, 2, and 3.
- Learn *Rockin’ Rhythm Rap* #4 utilizing eighth notes and quarter rests.

## Chapter 4: The Country-and-Western Influence

### What is Country Music?

#### Lesson Plan Five

#### OCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

The students will gain an understanding of the genre once called **country-and-western** music. They will begin to understand that rock, R&B, and pop are an amalgam of styles that include African American, European American, and Latin American influences.

Rural white musicians primarily developed the country-and-western style and it contributed to early rock n' roll. Characteristics of the country style will be named and compared with the African American tradition of the blues. Parallels will be drawn with the country music genre of today. The students will learn *Rockin' Rhythm Raps* #5.

#### Materials Needed

- ✓ Recording of "LaLlorna" (The Weeping Woman) by Joan Baez
- ✓ Recording of "My Little Lady" by Jimmi Rodgers
- ✓ Recording of "Back in the Saddle Again" by Gene Autry
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD player

#### Lesson Plan

Invite the students to reflect on their last names and ask them if they know their ancestral heritage. Answers will vary, but will likely include African, European, Asian, and Hispanic countries. Remind students that ours is indeed a nation of immigrants, a nation of minorities, a people fashioned out of all the peoples on earth.

A brief cross curricular opportunity presents itself here. Ask students to tell anything they have learned in history classes about our beginnings. Remind them that Spanish settlers staked out parts of Florida in the 1500's and that French adventurers explored the Mississippi and Ohio river valleys giving names to cities such as, Detroit, Des Moines, Marquette, and Duquesne. Dutch settlers came to (what is now) New York and named Harlem and Schenectady, while Germans named Rhineland, Wisconsin and Hanover, Pennsylvania. Also remind them that the English settlers named New London, Connecticut and Winchester, Virginia and the Native Americans named Dalohnega, Georgia and Tallahassee, Florida. Like the African Americans, all of these immigrants brought their musical traditions with them to the New World, and they also contributed to the history of rock, pop, and beyond.

The largest of the early streams of immigrant music came from the British Isles and from western and central Europe. English, Irish, and Scottish settlers predominated in the thirteen original American colonies. Since the folk music of these cultures is much alike, this musical style became the basic one in America.

Ask the students if they have ever watched CNN or some other news channel. What do we call the primary people we see on these shows, what do they do? Answers might include reporters or newscasters, those who spread the news. Explain that before there was television or radio, one way of spreading news was through a song called a ballad. Ballads deal with common and familiar themes: love and hate; victory over enemies; famous disasters; important people. The performers of these songs were like newscasters or reporters on television. They were spreading the news from one community to another, and they usually tried to do it with detachment, much like today's

reporters. In the same way a blues does, a ballad technically exhibits certain characteristics. A list might include:

- **Ballads** were solo songs; one person narrates the story,
- Ballads were often enhanced with accompaniment by guitar, banjo, or dulcimer,
- A ballad singer typically had a nasal, sometimes harsh quality to his or her voice,
- Ballads continued in rural America long after the cities began following the current trends of Europe,
- City people looked on their ballad singing country cousins as uncultured and unsophisticated.

Listen to the ballad “La Llorna (The Weeping Woman)” a Mexican ballad by Joan Baez. Ask the students to identify the ballad characteristics in the song.

Explain that by the beginning of the twentieth century, vocal and instrumental folk music had become common throughout the rural sections of the South and Midwest. When southern workers moved north to work in factories, particularly during WW I, they brought the old country styles with them. In the same fashion, Midwestern farmers, driven from their homes by the Dust Bowl years of the 1930’s, made a market for down-home music in California where they settled.

Listen to “My Little Lady” by Jimmi Rodgers.

Explain that Rodgers is known as “The Father of Country Music” and that he was born in Mississippi in 1897 and died in 1933 of tuberculosis. Notice from “My Little Lady” that Rodgers incorporated what was called a “blue yodel,” which was an approximation of an African American blues motive.

Listen to “Back in the Saddle Again” by Gene Autry.



Show the students a picture of Gene Autry and explain that he was one of the first country singers to dress in cowboy garb. He became the image of the singing cowboy in the movies, the first of which was in 1934. Other early country singers followed his lead, and soon the Grand Ole Opry in Nashville was playing their same country (some called it “hillbilly”) music in cowboy, “Western attire.” This is how the term country-and-western music entered the lexicon.

### **Activities**

- Invite students to list the characteristics of the blues that they can recall. What is similar to country music? What is different?
- Invite students to name some of their favorite country artists of today. How do they compare with those of early country-and-western music?
- Review Rockin’ Rhythm Raps 1,2,3, and 4.
- Introduce the concept of the half note and half rest in 2/4. Teach the rhythm syllable ta-ah.
- Learn Rockin’ Rhythm Rap #5, utilizing the half note and rest.
- Add important dates to our Timeline.



## Chapter 5: Rock and Roll is Born The Little Richard, Haley, Elvis Revolution

### Lesson Plan Six

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

Students will learn about the societal circumstances that fostered the birth of rock and roll. Students will study the characteristics of early rock and roll and how it was influenced by country and western and R&B styles. Students will briefly study the lives of Little Richard, Bill Haley, and Elvis Presley. The students will learn *Rockin' Rhythm Raps* #6.

#### Materials Needed

- ✓ Recording of "Crazy Man, Crazy" by Bill Haley and the Comets
- ✓ Recording of "Tutti Frutti" by Little Richard
- ✓ Recording of "You Ain't Nothing but a Hound Dog" by Elvis Presley
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD player

#### Lesson Plan

Begin by listening to "Crazy Man Crazy" by Bill Haley and the Comets. Ask the students if this sounds like the country-and-western music they just studied? Does it sound like the **R&B** music that they studied previously? Point out that this song welded country-and-western styles and instruments with the infectious rhythm-and-blues beat. Next, listen to Little Richard's, "Tutti Frutti." Point out the ABA blues pattern of the song. Demonstrate that the chords are blues chords and the song is a twelve bar blues,

only faster. Remember, we learned that not all blues are sad. Finally, listen to “You Ain’t Nothing but a Hound Dog” by Elvis Presley. Again, point out the commonality with country-and-western, blues, and R&B. How did rock and roll come about?

There were several important factors that lead to the birth of rock and roll in the early 1950’s. One important factor was that swing, as popular music, had burned out. Explain that musical styles, like humans, go through stages of birth, growth, maturity, and decay. The swing period (1936-1942) had evolved into a highly fixed standard genre that audiences had grown tired of hearing. Rock offered a new sound. You may wish to list reasons that lead to the birth of rock. Perhaps write on the board, “Public was hungry for a new style and sound.”

After WW II, swing was searching for a new sound. The old band sound had become stale, so they added instruments. Some added an entire string section to make a more lush sound. Soon the bands became so big that it became economically impossible for them to tour. Touring was especially important before television. Smaller, amplified rock groups could economically afford to tour and even add the “personal touch” by reaching out physically to their audience. Here you could write on the board simply, “Economics.”

Still another reason for the change in popular styles could be found in the rock musicians themselves. Rock was most popular among kids born just prior to or during WW II. There were emotional stresses in the lives of these young people that made the style enormously attractive. For instance, the unrelieved tensions of the war, the endless worrying about loved-ones in the war, the shortages and rationing took an emotional turn. Here a parallel might be drawn to any current wars or military objectives that might be

prevalent in the minds of students. (There is an opportunity for cross-curricular discussions of life in American during WWII, based on what students have learned in Social Studies.) Post WW II brought fears of nuclear annihilation, and marked the beginning of the Cold War. Rock offered diversion and relief from this world of stress. Its emphasis on dancing, relentless beat, and simple harmony helped block out the somber import of what was in the news. Here you may wish to write on the board, “Escapism.”

### **Characteristics of Rock Music**

Remind students again that rock borrowed heavily from country-and-western, and even more heavily from R&B. The former contributed guitar-based ensemble, the country accents of many of the singers (Elvis), and the story line of some of the songs. African American R&B provided the great majority of rock’s characteristics such as the blues form (remind them that “Hound Dog” is a blues form). Certain instruments, especially drums and saxophone, were borrowed from R&B. The way the saxophone was played (growl tone, riffing on notes) also came from African American styles.

The most important contribution of the African American style to rock was the rhythm, especially the accenting of beats two and four. Play excerpts of “Hound Dog,” “Tutti Frutti,” and “Crazy Man Crazy” having students clap on beats two and four. Have them try clapping on beat one and three to demonstrate how “different” it feels.

A list of early rock characteristics then might read:

- Rhythm: Emphasis on beats two and four; use of drum (“trap”) set
- Harmony: Simple, usually only three different chords
- Melody: Frequent repetition using the blues form (ABA)

- Instruments: Guitar, piano, bass, drums, saxophone common
- Solo performers (Little Richard, Elvis, Bill Haley, James Brown, etc)
- Groups (Coasters, Drifters, Everly Brothers, Beatles)
- 45 RPM records became popular because of rock music

By 1962 rock and roll had established itself as *the* American pop music. Rock triumphed by being everything that swing was not. A comparison of rock and swing music might be a good way to end the lesson.

### **Swing**

Subtle

Large bands with wind instruments

Sophisticated harmonic effects

Soft, understated beat

Poetic, subtle

### **Rock**

Sledgehammer obvious

Small ensemble, amplified

Folk tune harmonies

Thunderous beat

Obvious, sometimes mindless

### **Activities**

- List some favorite dances of early rock (The Twist, The Shag) Were these mostly solo or couple dances? How does that compare with dancing today?
- Introduce 3/4 time signature.
- Review *Rockin' Rhythm Raps* 1,2,3,4, and 5.
- Learn *Rockin' Rhythm Raps* #6.
- Add important dates to our Timeline.

## Chapter 6: The British Are Coming!

### The Beatles

#### Lesson Plan Seven

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

Students will learn about the Beatles and what historians refer to as “The British Invasion” of rock music. Characteristics of the Beatles’ music and the affects of the characteristics on American will be identified. The students will learn *Rockin’ Rhythm Raps* #7.

#### Materials Needed

- ✓ Recording of “I Want to Hold Your Hand” by the Beatles
- ✓ *The History of Rock and Roll* video
- ✓ Recording of “Eleanor Rigby” by the Beatles
- ✓ *Great Performances: Paul McCartney: Chaos and Creation in Abby Road* video
- ✓ *Rockin’ Rhythm Raps* Book
- ✓ CD Player
- ✓ DVD player

#### Lesson Plan

Begin by listening to “I Want to Hold Your Hand” by the Beatles. Invite the students to listen critically and compare the Beatles with Elvis and Little Richard. What sounds the same? What is different about the Beatles? Next, explain that the Beatles was a rock group from Liverpool, England, and that they were one of several British groups who took up rock. Other British groups in early rock history included The Rolling Stones,

Herman's Hermits, and the Dave Clark Five. All of these groups came to tour in America, and all of them had hits on the *Billboard Top 40*. The Beatles and the Rolling Stones became so successful here that it caused American musicologists to dub the era (1964-1970) the "British Invasion."

The story of the Beatles is one to which many students can relate. Liverpool, England was a rough industrial seaport city that was full of nightclubs. Each club had musical entertainment playing for tips and a small salary, mostly playing the current rock hits from America. Explain to students that that this is significant in that, for the first time, America was musically influencing Europe, not the other way around.

One rather typical Liverpool group in the 1950's was a four-man band called the Cavemen. Three of the Cavemen were rather bored college students by day, but they enjoyed playing at night, wishing for careers in music. However, the problem was that the Liverpool clubs did not pay enough for anyone to make a living. In 1960 the group got an offer to play in Hamburg, Germany for twenty dollars a week! This is not very much money nowadays, but in 1960 it was a decent wage. While in Germany they decided they wanted to change their name, but to what? One of the group thought up a name that was derived from an prevalent intellectual movement of the day known as the Beat Generation. The Beat Generation had a deliberately bizarre appearance and behavior that earned them the nickname of "beatniks." The Cavemen adopted the name the Silver Beatles, and they have been known as the Beatles for over forty years. The group of men that would be the Beatles was solidified by 1961: John Lennon, Paul McCartney, George Harrison, and Ringo Starr.



A brilliant promoter named Brian Epstein managed the group. Here it might be good to interject some of the duties of a manager. Include publicity, image building, tour scheduling, strategizing, the art of maximizing assets and minimizing flaws.

With Epstein's brilliant management the group earned its first gold record in England in 1963. "Beatlemania" literally swept the entire continent of Europe during this time period, which included a command performance for the Queen Mother and Princess Margaret. At almost any time of the day and night a Beatles song was being heard somewhere on a radio station in Europe.

In January of 1964 there was not one British group on the American *Top 40*. By February the album *Meet the Beatles* was the hottest selling album in the country. The group presented a concert in Carnegie Hall in February, and appeared on Ed Sullivan's television variety show soon afterward.

Now would perhaps be a good time to show some Beatles archival film from *The History of Rock and Roll* video. Point out to the students that the crowds (particularly the girls) made so much noise that the music could not be heard. This will also put faces with the names.

### **Characteristics of the Beatles' songs**

Point out to the students some of the predominant characteristics of the Beatles' music. How did they revolutionize American rock? Listen to "Eleanor Rigby." Notice that it has the strong rhythm and brashness of American rock. However, much of their music is steeped in centuries-old British folksongs. "Eleanor Rigby," for instance, uses the ancient Dorian church mode that permeates much of the English folksong tradition.

Point out that John Lennon or Paul McCartney wrote most of the Beatles' music, and that these two artists continued to create after the Beatles broke up in 1970.

### **Activities**

- View the archival film of the Beatles in *The History of Rock-and-Roll* video.
- View the PBS documentary *Great Performances: Paul McCartney: Chaos and Creation in Abby Road*
- Review the rhythm concept of 3/4.
- Review *Rockin' Rhythm Raps* 1-6.
- Introduce the dotted half note.
- Learn *Rockin' Rhythm Raps* #7.
- Add important dates to our Timeline.



## Chapter 7: The Times, They are A-Changin' The Folk Movement

### Lesson Plan Eight

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

Students will learn about and discuss the causes of the folk music revival and how it evolved into the folk-rock style. Characteristics of folk-rock will be discussed and comparisons/contrasts will be drawn between folk-rock and traditional folksongs. Students will learn how the Vietnam War protests, the Civil Rights Movement and the folk movement were inextricably intertwined. Though the folk movement was brief, students will learn about the lasting impact that it had on future rock music. The students will learn *Rockin' Rhythm Raps* #8.

#### Materials Needed

- ✓ Recording of "The Times, They Are A-Changin'" by Bob Dylan
- ✓ Recording of "Skip to My Lou" by Pete Seeger
- ✓ Recording of "Hard Times" from Library of Congress Recordings
- ✓ Recording of "We Shall Overcome" by Pete Seeger
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD player

#### Lesson Plan

Invite students to imagine for a moment that electronic communications did not exist. First, students could think of favorite movies that would have never been seen.

Next, remind them that there would be no television, cell phones, radios, iPods, etc. What is left? The only thing left is the amusement that we can provide ourselves or events that we can attend in person. What is left is, for instance, a relative playing polkas on an

accordion, or a neighbor playing the guitar and singing. Liven this scene up with an occasional concert by a community rock band, concert band, choir, orchestra, or the rare appearance of a touring company. This was how things were in American society at the beginning of the twentieth century.

Everything is quite different for us in the twenty-first century. We are swamped with music from radio stations, iPods, CD's, television, and in the stores where we shop. Music is as much a part of our environment as the air we breathe, and, like the air, we tend to take it for granted.

Ask students if they would agree that they really do not pay much attention to the music they hear, simply because they hear so much of it. Occasionally some style of music that is old will catch our attention simply because it sounds different and speaks to us in way in which we hunger. There is a saying that "Everything old is new again." The social and economic climate of the 1960's and early 1970's, mainly due to the Civil Rights Movement and the Vietnam War, produced a new phenomenon based on an old style: folk-rock.

Invite the students to listen to Bob Dylan singing "The Times, They are A-Changin'." It may be advisable to print the words, as they are difficult to understand on the recording. Have them think of changes that have taken place in their lifetimes. Explain to them that the 1960's and early 1970's were a turbulent time of upheaval.

## Causes of the Folk Revival

There are at least three reasons that can be cited for the **folk revival**:

- Most young people had lost touch with their folk roots. Popular music had become their folk music and they were looking for something different.
- Two great social movements overlapped during the period: The Civil Rights Movement and the unpopularity of the Vietnam War. Leaders of the Civil Rights movement revived great African American folksongs to foster unity and symbolize their ideas. At the same time, antiwar songs from the past were revived to protest America's commitment in Southeast Asia.
- After WW II young people were taught to seek relevance in their college studies. Courses were offered in folk music on many college campuses. Students found that many of the "old songs" spoke to them.

Invite the students to listen to Pete Seeger sing "Skip to My Lou." Compare this with "Hard Times" on the Library of Congress Recordings of original folksongs. What is different? The Library of Congress singer tells the story simply, with as little emotion as possible. Seeger, on the other hand, is emotional in his delivery; he tells his tale with drama and concern. The same could be noticed with the Bob Dylan recording which we listened to earlier. The difference is that, for old folk performers, the story was the important thing, not the performance. Like a magazine or newspaper, the early folk singers told their stories with as little emotion as possible. The new folk-rock singers are more interested in giving the audience the emotional message of the song, which was meaningful to the young people concerned about the war and civil rights.

Invite the students to listen to the recording of "We Shall Overcome" by Pete

Seeger. Explain to the students that the message was about “overcoming” segregation.

Explain that this old folksong was the anthem of the Civil Rights Movement and became a symbol for unity among African Americans in the 1960’S.

### **Lasting Folk Movement Contributions**

Perhaps the greatest influence of folk-rock may be found in the intellectual interests and sophistication of its audience. The college students who listened fervently to folk-rock were not interested in dance music. Rather, they were interested in the message in the words, and they critiqued music with a wider knowledge of possibilities. Folk-rock began a trend away from three-chord harmonic simplicity. Folk performers lowered the volume and expanded the intellectual capabilities of rock music.

### **Activities**

- Are there movements in music now that have parallels with anti-war or equal rights sentiments of the 60’s. List them and songs that are associated with them.
- Review *Rockin’ Rhythm Raps* 1-7.
- Introduce 4/4 time to the class.
- Learn *Rockin’ Rhythm Raps* #8.
- Add important dates to our Timeline.

## Chapter 8: Dangerous Liaisons

### Acid Rock and Excesses

#### Lesson Plan Nine

##### OCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

##### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

##### Goals and Objectives

Students will learn about the social unrest and distortion of the 1960's and 1970's, and that in some instances this led to tragic consequences. They will learn that the foremost propagandists for the drug culture were acid rock bands. Characteristics of acid rock will be discussed as well as performers of the period such as Jimi Hendrix and the Grateful Dead. Mainstream rock, i.e. the Beatles, will be compared with acid rock music. Students will be introduced to the whole note and whole rest. They will learn *Rockin' Rhythm Raps* #9.

##### Materials Needed

- ✓ Pictures of psychedelic clothing (see *Fashion Sourcebooks: 1960s*)
- ✓ Recording of "Free Spirit" by Jimi Hendrix
- ✓ Recording of "Stairway to Heaven" by Led Zeplin
- ✓ Recording of "Strawberry Fields Forever" by the Beatles
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD Player

##### Lesson Plan

Begin by reading the following from Hector Berlioz's "program" from *Symphony Fantastique*. "A shy young man meets a beautiful girl and falls helplessly in love.

However, she hardly notices him, spurns his attentions, and rejects him in every way. He becomes depressed and to decides to end his own life with narcotics. The drug dosage is

too weak to kill him, but strong enough to send him into a drug trip during which he has horrifying dreams. He dreams that he kills his love, and is convicted of murder. He seems to witness his own execution, and at his funeral a band of demons and monsters hold a wild party, led by none other than the girl he loved, transformed into a witch” (Grout and Palisca, 2001, p. 549).

Invite the class to guess what it is that you have just read. Is it a plot for a horror movie, a soap opera? Explain that it is, in fact, part of the story of line of a symphony by Hector Berlioz written in 1830. It seems that young people experimenting with drugs and suffering badly for it is nothing new.

In parts of Europe in the 1820’s, just as in part of America in the 1960’s and 70’s, a permissive attitude toward morals and drug taking prevailed, and some people had enough money to buy all the drugs they wanted. Since wealth often gives rise to permissiveness and excess, it should come as no surprise that rockers would try the ultimate costly exaggeration: drugs. Explain that during the period some people mistakenly believed that taking drugs was actually good for you. Also, during the period a drug known as LSD (lysergic acid diethylamide) was invented. In time, LSD came to be known as “acid.” Acid is a powerful and unpredictable drug that made some people psychotic.

As some bands began to experiment with acid, they turned away from traditional rock and folk-rock of the time, towards a style that extolled drug taking and sought to express the “joys” of tripping out on drugs. Their music was no longer just dance music: it was drug music. The words of the songs harped over and over on the mystical, spaced-out, glories of being stoned into insensibility.

Why and how did this happen? Remind students that they have already learned that this was a turbulent period in previous lessons. Invite them to name some of the major events such as the Vietnam War and the Civil Rights Movement. Show them pictures of the “psychedelic” clothing of the period. Ensure that they understand that American’s time-honored customs were all being challenged and that rebellion was the order of the day.

By 1969, acid bands were becoming quite popular with radical teens and college students. Play “Free Spirit” by Jimi Hendrix. Take special care to point out the distortion used in his guitar playing. Explain that distortion, ear-splitting volume, feedback in the amplifiers, and strobe lighting were supposed to emulate an acid high. Point out that solos (particularly on the guitar) could last a very long time.

Explain that Jimi Hendrix was an African American guitarist/singer from Seattle, Washington who played with Little Richard. He first gained fame in England and later became famous in America.

A phenomenal guitarist, Hendrix taught his generation new ways to play the instrument and explored the used of tonal distortion possible on the electric guitar. He is also remembered for some of his stage antics such as playing with his teeth, playing behind his back, and smashing/burning his instrument at the end of a concert. He, like most of the acid rockers, died of a drug overdose.

Play “Whole Lotta Love” by the heavy metal group Led Zeppelin. Point out the similarities in style between heavy metal and acid. In many ways, heavy metal later perpetuated acid’s characteristics.



**Activities**

- Listen to “Strawberry Fields Forever” by the Beatles. Compare it with “Free Spirit” by Jimi Hendrix. What is the same? What is different?
- Review *Rockin Rhythm Raps* 1-8.
- Introduce the concept of the whole note and whole rest.
- Learn *Rockin’ Rhythm Raps* #9.
- Add important dates to our Timeline.



## Chapter 9: Georgia and Detroit on our Minds Soul, Motown, and the Georgia Connections

### Lesson Plan Ten

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

This lesson examines two movements of the 1960's and 1970's that were inextricably intertwined: soul and Motown. Students will learn that soul music has distinct Georgia connections in James Brown, Ray Charles, and Otis Redding. Motown refers specially to a movement that centered around Detroit, Michigan, also known as "Motortown" or "Motown" because many of the major American automobile factories are centered there. Characteristics of soul and Motown will be examined. The lives of James Brown, Ray Charles, Otis Redding, and Barry Gordy will be briefly examined. The students will learn *Rockin' Rhythm Raps* #10.

#### Materials Needed

- ✓ Recording of "Say it Loud, I'm Black and Proud" by James Brown
- ✓ Recording of "Free Spirit" by Jimi Hendrix
- ✓ Recording of "The Times They are A-Changin'" by Bob Dylan
- ✓ Recording of "Georgia on My Mind" by Ray Charles
- ✓ Recording of "I'm Going to Wait 'til the Midnight Hour" by Otis Redding
- ✓ Recording of "Ain't No Mountain High Enough" by Diana Ross and the Supremes
- ✓ Video: *Standing in the Shadow of Motown*
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD Player
- ✓ DVD Player

#### Lesson Plan

Play "Say it Loud, I'm Black and Proud" by James Brown. Invite the students to compare this recording with Jimi Hendrix's "Free Spirit." What characteristics do they

share in common? What is different? Similarly, compare the James Brown recording with Bob Dylan's "The Times They are A-Changin'." Notice the "shouts" and "hits" in soul music. Point out the instrumentation in soul music, with its rhythm section and (often) wind instrument section. Also prevalent in soul music was a group of "back-up singers." Explain to the students what "back-up singers" do.

Explain that the term **soul** music became specifically attached to a style of popular African American music of the 1960's and 1970's. James Brown, one of the most important figures in soul, has lived most of his life in Augusta, Georgia, though he was born in Barnwell, South Carolina. Like so many soul singers, Brown was raised on the country blues and gospel that we talked about in earlier lessons, which heavily influences soul. Known as Soul Brother Number One, his song, "Say it Loud" became the anthem for many young African Americans during the Civil Rights Movement.

If James Brown is Soul Brother Number One, then perhaps his fellow Georgian, Ray Charles, was Soul Brother Number Two. Blind since the age of six, Charles was born in Macon, Georgia, and grew up on the gospel singing of rural middle Georgia. Play "Georgia on My Mind" by Ray Charles, pointing out the Raelettes, a female trio who sang with Charles for most of his career. Remind them of the importance of "back-up singers" to the soul style. Some of the students may have seen the movie, *Ray*, which chronicled the life of Mr. Charles.

Still a third Georgian, Otis Redding, developed as a major performer of soul music. Play "I'm Going to Wait 'til the Midnight Hour" by Redding. Relate to the students that Redding died prematurely in a plane crash in 1967.

## **Motown**

Meanwhile in Detroit, a record label owner named Barry Gordy was busy developing the Motown record label and the **Motown** sound. The Motown sound featured tight, disciplined groups, gospel flavored harmonies, smooth singing (no James Brown growls!), and songs with refrains that recycle the feature line of the text, e.g. “Ain’t no Mountain High Enough.” Play “Ain’t No Mountain High Enough” by Diana Ross and the Supremes. Other notable Motown artists included Gladys Knight, The Four Tops, and Stevie Wonder. Relate to the students that, when performing live, Motown performers often added tight choreography, giving visual comment and adding excitement to the music. Show a clip from the video *Standing in the Shadow of Motown* as an example of their choreography.

In the 1960’s and 1970’s were prosperous times for many African American pop-rock artists. Some continued in the tradition of gospel and blues, blending this with rougher vocals and frank lyrics that was called soul. Others blended African American with white music to form the Motown sound. It is important to note that African American and white popular music styles have become less and less easier to distinguish as the history of rock moves on.

## **Activities**

- Ask students: Compare the messages of the 1960’s and 1970’s songs you heard. How do they reflect the decade? To which aspects of the decade do each song's lyrics speak? Can you describe the past through the eyes and experiences of the 1960’s musicians as revealed through their music? What would you want to convey on a cover of a 1960’s record you are selling? What do you want to say about the music? The musician? What audience are you trying to attract to buy this record? How do

think record producers plan for a market that might or might not choose to buy a particular album?

- Divide students into groups. Each group will make and design an album cover using paper, markers, construction paper, etc.
- Review *Rockin Rhythm Raps* 1-9.
- Introduce the concept of the eighth note and eighth rest.
- Learn *Rockin Rhythm Rap* #10.
- Add important dates to our Timeline.

## Chapter 10: It is “Classical” or is it “Rock?”

### Lesson Plan Eleven

#### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

Students will examine the similarities between so-called “Classical” music and rock music. They will learn that the two streams of musical thought have merged at times in the history of rock, creating one some have called, “Art Rock.” Two examples will be cited which use various “**Classical**” techniques in a rock music setting: “Bohemian Rhapsody” by Queen and “Close to the Edge” by Yes. Students will learn about parody, polymeter, polyphony, and form as they pertain to the Queen and Yes examples. The students will learn *Rockin’ Rhythm Raps* #11.

#### Materials Needed

- ✓ Recording of “Bohemian Rhapsody” by Queen
- ✓ Recording of “Close to the Edge” by Yes
- ✓ *Hooked on Classics* recording
- ✓ Tambourines
- ✓ Boomwhackers
- ✓ Other available classroom instruments (optional)
- ✓ *Rockin’ Rhythm Raps* Book
- ✓ CD Player

#### Lesson Plan

Begin this lesson by asking students for a definition of “Classical” music. List characteristics such as longer forms, large orchestras, operatic style singing, etc. Segue into comparisons between rock and “Classical” music. Rock is highly theatrical; so is opera. Rock uses high volume levels; explain that many “Classical” composers, such as

Gustav Mahler and Richard Wagner, used large symphony orchestras and high volume in their compositions. Rock has sections to display the performing skills of the musicians; that is what solo concertos do in the “Classical” world. Therefore, rock and “Classical” music may have more in common than most students will initially be willing to believe. Some rock artists have experimented with combining the two styles resulting in a hybrid that some have called “**art rock**” music.

Some rock musicians have used parody in their use of “Classical” music. Explain that a parody is a humorous imitation of another style. Parody may be found in drama, the visual arts, poetry, as well as music. It may be helpful to explain that sometimes parody is intended derisively, or as a “slam.” An example of parody would be Queen’s “Bohemian Rhapsody.” In summer of 1975, Queen was preparing to work on its fourth album when Freddy Mercury, the group’s leader, first introduced this song to his band mates, from ideas written on pieces of paper. The song was named “Bohemian Rhapsody” and was, appropriately, on the album titled *A Night at the Opera*. The name “Bohemian” in the song title seems to refer not to the region in the Czech republic, but to a group of artists and musicians living roughly one hundred years ago, known for defying convention and living with disregard for accepted societal standards. A “Rhapsody” is a piece of “Classical” music with distinct sections that is played as one movement. Rhapsodys have sections, as does “Bohemian Rhapsody.” Point out the beginning “choir section” followed by the “opera section.” Listen to “Bohemian Rhapsody.”

Another example of “Rock Art” music may be found in the music of the 1970’s group, Yes. Yes successfully explored larger forms and “concept albums.” Explain that “concept albums” are recordings that are conceived almost as one piece of music, that

each section or song relates to one concept or theme. Yes composed an ambitious “mini-symphony” called “Close to the Edge,” which is a masterpiece of “art rock” compositional devices. It is divided into four sections that each have their own text, and three of the sections (one, two, and four) share most of the thematic ideas. The third section is slow, and has very different themes from the rest.

Section One, subtitled, “The Solid Time of Change” begins with the sounds of running water and birdcalls. Gradually, a chord emerges from this background, swells, and finally transitions into a heavy rock jam session with ascending scales in the bass.

Section Two, subtitled, “Total Mass Retain” employs polymeter. Explain to the students that this is when two lines of music, each having a different meter, are performed at the same time. Divide the class into groups and have them try clapping simultaneous rhythms in 3/4 and 4/4. They will find, of course, that this is not so easy.

Section Three, which is titled, “I Get Up, I Get Down” is much slower and a contrast to the other sections. A gradual crescendo leads to a series of organ chords, followed by a synthesizer flourish to the final section.

The final section, “Seasons of Man,” recapitulates the first theme. The second theme is sung while the bass plays a variant of the polymetric theme from Part Two. Eventually all the themes are playing simultaneously in a polyphonic setting. Explain that polyphony occurs when more than one melody or line of music is being played or sung at the same time. The piece fades into the sounds of birds and running water with which it began, thus bringing it full circle. Listen to “Close to the Edge.”

### **Activities**

- “Hooked on Classics”: Use the *Hooked on Classics* album, “Hooked On Classics Part 1 & 2”. There are 17 Classical themes in this selection. During the entire selection, “back beat” is present to give the music pop/disco (see the next lesson) flavor. Divide



the students into groups and assign several themes to each group, depending on how many students are present. Have one group of students play tambourines during the first theme, playing the instrument on beats two and four. When the theme changes, have another group of students play another kind of instrument during the second theme. Keep changing the instruments for each group. It is possible, of course, for a group to play during more than one theme. As preparation for the next lesson, mention that this is disco music.

- Review *Rockin' Rhythm Raps* 1-10.
- Introduce the concept of an anacrusis.
- Learn *Rockin Rhythm Raps* #11.
- Add important dates to our Timeline.



## Chapter Eleven: Seventies/Eighties Trends Disco, Reggae, Punk, Heavy Metal and New Wave

### Lesson Plan Twelve

#### OCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### Goals and Objectives

In the next several lessons students will learn about the various styles of rock and pop music that proliferated in the seventies and early eighties. One of these styles is disco. Its origins and style characteristics will be briefly discussed. Musical examples and an excerpt from the movie *Saturday Night Fever* will be played. The students will learn *Rockin' Rhythm Raps* #12.

#### Materials Needed

- ✓ Recording of *Hooked on Classics*
- ✓ *Saturday Night Fever* video
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD Player
- ✓ DVD Player

#### Lesson Plan

In the seventies a style known as **Disco** developed mostly in nightclubs of large American cities. Disco is “body music;” its entire purpose was to cause the listeners to dance. The music and the artists were not taken too seriously. Invite students to name great artists of all of the styles that we have discussed thus far. Names might include James Brown, Yes, Jimi Hendrix, etc. Explain to them that, unlike all of those eras, there are no real “greats” in disco because you were supposed to dance, not think about the

song. Disco is very homogenous music and its performers were not very important. The music typically had a heavy beat contrived by a relentless bass drum. The melodies were often slick arrangements of already existing melodies. These songs could include pop and rock tunes, but, as we have seen, also included “Classical” music! Remind the students that “Hooked on Classics,” which we listened to in the last lesson, is in the disco style. Replay the selection. Often disco had strings in the instrumentation and a bluesy sounding vocal group, which is present in “Hooked on Classics.” Point out the relentless disco bass drum beat.

The disco craze began in New York in the early seventies, and spread across the country, mostly in nightclubs in large cities. Explain that the term “disco” is a contraction of “discotheque,” from the French, and meaning a dance hall where the music is provided from recordings. Explain that this was in contrast to earlier eras when most nightclubs featured live entertainment. Much of the disco fever may be credited to a movie called *Saturday Night Fever*, which featured John Travolta and others dancing to disco music. If possible, show a brief excerpt of the movie. This is an excellent way to give students a flavor for the music and historical time period.

Explain to students that disco did not last very long. The release of the movie *Saturday Night Fever* pushed disco into the mainstream, overwhelming consumers with disco movie products, dance clubs, advertisements, piped in music, TV shows, and more movies. Famous artists, such as the Rolling Stones, Rod Stewart, Aretha Franklin, Dolly Parton, Frank Sinatra, Ethel Merman, and even the Sesame Street cast departed from their own musical genres and jumped on the disco bandwagon. There was a huge backlash against disco because many people genuinely disliked the music and the related corporate

marketing frenzy. Most were dismayed by the use of electronic drum kits and keyboards, which gave the music an impersonal quality, and the unrelenting sameness of most disco songs. At the height of the disco fad, clubs and bars replaced live music with jukeboxes stocked with disco records, radio stations were switched to all disco formats, DJs released disco versions of classical hits and popular standards, and bands such Kiss and the Rolling Stones hurried to release disco-like singles. Explain that many disco LP's were later used in hip-hop and rap mixes (more about this in a few lessons).

### **Activities**

- Invite students to brainstorm on possible reasons that disco was short-lived. Suggest that they consider media saturation, electronic music, the sameness of the music, etc.
- Review *Rockin' Rhythm Raps* 1-11.
- Review the concept of a dot beside a note, using the dotted-half note as a reference for the new concept of the dotted-quarter note.
- Introduce the dotted-quarter note.
- Learn *Rockin' Rhythm Raps* #12.
- Add important dates to our Timeline.

## **Lesson Plan Thirteen** **Reggae, Punk, and Heavy Metal**

### **QCC Standard**

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

### **MENC National Standard**

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

## **Goals and Objectives**

Students will learn about other eighties rock styles, including reggae, punk, and heavy metal. The style characteristics of each will be discussed, and the students will listen to musical examples of each. The students will learn *Rockin' Rhythm Raps* #13.

## **Materials Needed**

- ✓ Recording of “No Woman Cry” by Bob Marley
- ✓ Recording of “Holiday in the Sun” by the Sex Pistols
- ✓ Recording of “Smells Like Teen Spirit” by Nirvana
- ✓ Recording of “Free Spirit” by Jimi Hendrix
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD player

## **Lesson Plan**

### **Reggae**

Ask students if they know if Jamaica is an island or a part of a mainland. (An island.) Which ocean is it on? (The Caribbean.) What is the climate like there? (Tropical) Explain to the students that music from the Caribbean has had a strong impact on rock and pop music. Perhaps they have heard “Mambo” from *West Side Story* or Harry Belafonte’s calypso songs. Though both of these styles occurred in the 1950’s, the 1980’s ushered in the sounds of Reggae, a style of Jamaican origin.

Explain that reggae has a very distinctive sound that is largely based on its rhythm. An acoustic guitar typically plays a steady strumming pattern and various instruments indigenous to Jamaica are used. Play Bob Marley’s “No Woman Cry,” explaining that it is in the reggae style and that Bob Marley was born in Jamaica. Ask the students to describe the mood of the piece. They may describe it as sad or depressing.

Explain that in the past, Jamaica was repressed by an unfortunate political situation with Great Britain. Great Britain colonized the island and ruled the people against their will. Bob Marley was Jamaica’s ambassador of hope because his music

railed against British racism, prayed for peace, and united the oppressed Jamaicans beneath a banner of love. Marley was only thirty-six years old when he died and was passed from family member to family member when he was young.

The origins of reggae are found in Mento, Jamaica's Cuban-inflected rural calypso music that dates from the nineteenth century. Original calypso music was slow to moderately fast in tempo. When its players moved to the cities it developed into faster, electric dance music called reggae.

### **Punk Rock**

Ask students if bright orange mohawk hair styles and black lipstick on girls, spiked hair, dyed jet-black on guys, leather jackets and miniskirts sound familiar. Chances are they will answer that it reminds them of punk rockers. Explain that punk emerged from the youth of London in the late seventies as an expression of frustration over unemployment and slum conditions. In their crude language and dress, punkers were “acting out” their frustrations. Explain that there is a cohesive system of thought associated with punk that concerns itself primarily with an individual's intrinsic right to the maximization of freedom and how best to encourage and live a less restricted lifestyle. Early punk bands included the British group, the Sex Pistols. Invite students to decide what makes this punk rock. Answers may be rebellious lyrics, wailing and earsplitting guitars, etc.

### **Heavy Metal**

Ask the class if they can name a “heavy metal” from the Periodic Table of Elements. Answers may include uranium and plutonium. Remind the class that these metals are used in the making of nuclear weapons and perhaps tie in nicely with the style

of heavy metal rock: wall-shaking, ear-splitting, distorted, over-amplified musical aggression. Nirvana was a popular American heavy metal band from Aberdeen, Washington. With the lead single "Smells Like Teen Spirit" from their 1991 album *Nevermind*, Nirvana exploded into the mainstream, bringing along with it an offshoot of punk and alternative rock that the mainstream media of the time referred to as grunge. Other Seattle grunge bands such as Alice in Chains, Pearl Jam, and Soundgarden also gained in popularity, and as a result, heavy metal rock became a dominant genre on radio and music television in the United States during the early-to-middle 1990's. Listen to "Smells Like Teen Spirit" by Nirvana. Invite the class to determine if heavy metal reminds them of another type of rock they have studied. The answer, of course, is that heavy metal has its roots in acid rock. Play "Free Spirit" by Jimi Hendrix. How does this compare with "Smells Like Teen Spirit?"

### **Activities:**

- "Smells Like Teen Spirit" is a song that has to do with teens wishing to rebel from authority figures such as parents. In the 1950's a group called the Drifters recorded a song called "Yacket Yak (Don't Talk Back)" that explored the same theme. Ask the students to name other songs that deal with the stresses of teenage life. Do these songs accurately portray these issues? Why or why not?
- Review *Rockin' Rhythm Raps* 1-12.
- Introduce the concept of the syncopation ("Syn-co-pa").
- Learn *Rockin Rhythm Raps* # 13.



## Chapter 12: I Want My MTV

### The Eighties and Nineties

#### Lesson Plan Fourteen

#### Rap

##### QCC Standard

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

##### MENC National Standard

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

##### Goals and Objectives

Students will learn about and discuss the history of rap music in the context of the Hip-hop culture. Pioneers and more recent artists such as the Sugar Hill Gang, Kool Herk, and Will Smith will be discussed. The students will learn *Rockin' Rhythm Rap* #14.

##### Materials Needed

- ✓ Recording of "Rapper's Delight" by the Sugar Hill Gang
- ✓ Map of New York City (optional)
- ✓ Recording of "The Fresh Prince of Bel Air" by Will Smith (Note: Smith's rap has no objectionable language or controversial subject matter)
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD player

##### Lesson Plan

Begin by playing "Rapper's Delight" by the Sugar Hill Gang. Chances are none of the students have heard this **rap**. Explain that this is one of the earliest recorded raps from 1979. What is different about it versus rap of today?

Ask the students if anyone knows from where rap originated. Tell the story of rap's beginnings in the Bronx, New York. There were three major events that led to the

birth of this subculture. First, in 1959, Parks Commissioner Robert Moses began building an expressway through the heart of the Bronx. As a result, the middle-class Italian, German, Irish, and Jewish neighborhoods disappeared overnight. In addition, businesses and factories relocated and left this borough. (It would be helpful to show the students a map of New York and where the Bronx is located.) Poor African American and Hispanic families replaced those who moved out of the Bronx, and unfortunately, crime, drug addiction, and unemployment rose significantly.

The second major event occurred in 1968 with the completion of a fifteen thousand-unit co-op apartment complex on the northern edge of the Bronx near the expressway. This project fostered and accelerated the Bronx middle class exodus from comfortable and well-kept apartments.

The third event was the arrival of DJ Kool Herk, from Kingston, Jamaica. Students may be surprised to learn that part of American rap has its roots in Jamaica. During the late seventies a new trend was developing in Jamaica. Jamaican disc jockeys talked over the music they played on the radio and called the technique “toasting.” This style developed at dances in Jamaica known as “blues dances”. “Blues dances” took place in large halls or outdoors and were often accompanied by African American R&B records. Jamaicans were introduced to these records by African American sailors stationed on the island and by the American radio stations in and around Miami that played R&B records. There was a great demand for the “toasting” music and as a result, large sound systems were set up. These sound systems consisted of large mobile units complete with equipment and DJ’s. The sound systems had to be loud so people could hear the bass, which figures prominently in the “toasting” style. The major player in



“toasting” was the disk jockey (DJ). Some notable Jamaican DJs were Duke Reid and Prince Buster. In a sense they were performers as well as DJs. They began wearing clothes that were more like costumes and put on a performance that was called “stylin’.”

At first Jamaican DJs would ‘toast’ over the music they played with simple slogans to encourage the dancers. Some of these simple slogans were “Work it, Work it” and “Move it up”. As ‘toasting’ became more popular, so did the lengths of the toasts. ‘Dubbing,’ another toasting technique, occurred when the record engineers switched back and forth between the vocal and instrumental tracks while adjusting the bass and the treble.

In the early 1970's, a Jamaican DJ known as Kool Herc, moved from Kingston, Jamaica to the Bronx where he incorporated his Jamaican style of rapping over his American records. It spread via the substantial Jamaican immigrant community that had moved into the area.

Connected with rap was the hip-hop movement, which also rose during the 1970's from block parties in the Bronx. These popular parties were usually accompanied by music, especially funk, disco and soul. The early DJs at the parties began isolating the percussion breaks to hit songs — realizing that these were the most danceable and entertaining parts — and extending them, using an audio mixer and two records. This was a technique borrowed from Herc and his fellow Jamaicans. The use of extended percussion breaks led to the development of mixing and scratching techniques, and later to the popularization of remixes. As hip-hop's popularity grew, performers began speaking ("rapping") in sync with the beats, and became known as *MCs* or *emcees*. This comes from an much older term meaning Master of Ceremonies.

In addition to its Jamaican roots, rap music is a form of expression that also finds its roots imbedded deep within ancient African culture and oral tradition. Throughout American history there has always been some form of verbal acrobatics or jousting involving rhymes within the African American community that probably stem from the work songs and ring shouts of slavery.

Listen to “Fresh Prince of Bel Air” by Will Smith. Ask students to identify style characteristics of rap. Explain that they will be writing a rap and should pay close attention in order to learn how to do it.

Invite students to name types of rap that are less than positive. Examples should include “Gangsta Rap.” What is not admirable about this style? This presents a great opportunity to encourage students to be discerning in their choice of raps.

### **Activities:**

- Write an original rap. Remind the students that raps are generally written to express a strong feeling or emotion about a topic. Have students brainstorm ideas or topics that they feel strongly about. Write their ideas on the board. Subjects might include war, peace, poverty, divorce, hunger, justice, and so on. Choose a topic from the generated list that will promote constructive discussions and emotions. Create a topic web. Write the topic in the center of the web and have students generate words, thoughts, and feelings that the topic evokes in the outer circles of the web. Use the web as an outline to write a short four- or five-line rap. Start with a sentence that clearly defines the class topic and point of view. Proceed using rhythmic words and phrases that further express the authors' point of view. Model using rhyme as a way to create rhythm in writing. For example, point out how the author chose to rhyme the ending word in the second and fourth lines in many of the stanzas in *Seven Traits Plus Rap*. If the chosen topic is two-sided (has two clear opposing views), it may be helpful to write two short raps. For example, one on war and one on peace. Verbal instructions might include, “You will select one of the following topics to rap about: our school, a school sports team, or your family. In your rap, you cannot say anything negative about the people or topic! Tell the story of your topic in a rhyme.”

Students should begin their lyrics with a line that has a strong beat or rhythm. Rhyme the next line with the first. Try to repeat the same rhythm in the second line, too. Then begin a new rhyme with the third line. The fourth line should rhyme with the third line. Keep repeating this rhyming pattern. The beat can be different in different lines. Some lines can be short, and some can be long. You may want to have a *refrain* in

your lyrics. A refrain is a group of lines that remains the same and is repeated throughout the song. Pass out a copy of "The Drug Free Rap" for students as an example. Note: This is an excellent cross-curricular activity that would be done in conjunction with a language arts poetry class.

- Review *Rockin Rhythm Raps* 1-13.
- Introduce the concept of the tie.
- Learn *Rockin Rhythm Rap* # 14.

### **Lesson Plan Fifteen** **Who Rocks Your World?** **A Culminating Lesson**

#### **OCC Standard**

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

**19. Topic:** Historical and Cultural Context

**Standard:** Participates in musical activities representing a variety of cultures, focusing on stylistic concepts.

#### **MENC National Standard**

5. Reading and notating music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

#### **Goals and Objectives**

Students will nominate a performer for induction into the Rock and Roll Hall of Fame.

This lesson has cross-curricular potential with language arts. Students will recognize the attributes they admire in a musician and write a coherent description of them. This will be written in business letter format, which will encourage students to express themselves in a clear, coherent, and organized manner. Each student will read their letter of nomination to the class, which will help students develop public speaking skills.

#### **Materials**

- ✓ Induction criteria from the Rock and Roll Hall of Fame website
- ✓ Paper/pens for letter

## **Lesson Plan**

Review the criteria for induction into the Rock and Roll Hall of Fame. Students may nominate someone from the past who was not inducted or someone from the future that they deem worthy. Using the board, review the format of a business letter. Explain to the students the date, name/address, and salutation protocols. Explain to the students that they will be writing a letter in support of their candidate for the Rock and Roll Hall of Fame. Nominees will be voted on by the class with awards going to the top performers selected. The letter must be a minimum of four paragraphs and should include:

- ❑ Introduction
- ❑ Description of the performer and music
- ❑ Reasons why their nominee should be inducted
- ❑ Conclusion

Allow several minutes for students to write drafts of their letters, assisting them as necessary.

Inform students that the next lesson is the final day of class. They will each read their letters to the class. The class will vote for the artists they believe are the most worthy, based on the strength of the nominator's letter. The top three winners will be chosen by vote. Students will be judged on

- ❖ Content of their letters
- ❖ Eye contact
- ❖ Clearing speaking voice and good pace
- ❖ Varying tones
- ❖ Clear knowledge of the topic

## **Lesson Plan Sixteen** **Who Rocks Your World?** **Presentations**

### **QCC Standard**

**18. Topic:** Critical Analysis and Aesthetic Understanding

**Standard:** Describes personal response to listening selections.

### **MENC National Standard**

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

### **Goals and Objectives**

As a culminating class activity, student will read letters that they began in the last class period. The purpose of their letters is to nominate a favorite artist into the Rock and Roll Hall of Fame. The class will elect the top three candidates by vote. The students will learn *Rockin' Rhythm Raps* #16.

### **Materials**

- ✓ Student letters
- ✓ Student-provided recorded examples
- ✓ Ballots
- ✓ Pens/pencils
- ✓ *Rockin' Rhythm Raps* Book
- ✓ CD player

### **Lesson Plan**

Students will read the letters they have written nominating a favorite artist for induction in the Rock and Roll Hall of Fame. They will play a recorded example for the class. The class will vote for their favorite artist. The top three candidates will be selected by vote.

### **Activities**

- Review *Rockin' Rhythm Raps* 1-14
- Introduce the concept of sixteenth notes
- Learn *Rockin Rhythm Raps* # 16

### **Chapter 13: “Rapping” it Up Reflections on the Use of Popular Culture in General Music Class**

Popular culture influences young people in ways that are subtle, pervasive, and (some would suggest) pernicious. I have heard countless educators and parents rail against the media, blaming it for everything from the Columbine High School tragedy to the horrors of 9-11. As with most pronouncements, there is a kernel of truth to these accusations; there can be little doubt that popular culture has produced some negative consequences. However, because the popular culture of our time has changed the way we learn and view the world, I believe that it can be implemented in the curriculum in order to reverse any negative effects and foster those that are positive. By ignoring the popular media and simply dismissing pop music as “evil,” educators only aid in feeding the underground machine that may have had a deleterious effect on the Columbine students. The allure of the forbidden represents a human characteristic that is pandemic to our race. My purpose in this paper has been to investigate ways that rock and roll, alongside other popular styles such as rap, can be used to help students learn about music and their cultural roots. I believe its inclusion can be efficacious for students.

Popular culture changes and influences the way we think as a society (Scapp, 1999). Therefore, educators cannot ignore the influence that shapes the very existence of students. While Western art music (nee “Classical”) is exquisite, complex, meaty, and sublime, it may be important to remember that it is an acquired taste for most students that requires repeated exposure and a degree of music literacy. Moreover, though it is the style that is most understood and revered by many music educators, perhaps it would



serve the profession to remember that it is but a single dialect within the universal language of music. As Warner (2003) aptly stated,

“Beatles or Bach? Why is it that many music teachers seem to think that they are standing in front of classes full of Anglo-Saxon Protestant/Catholic European children back in the early 1800’s? That is the way many teachers comes across, simply because of the content that is taught (and not taught) in North American Classrooms. Balance is the most important thing in a music teacher’s career...a whole plethora of musical qualities, styles, and sounds (p. 87).”

If, indeed, we remember that most of us are standing in front of a diverse student body, whose only common denominator may be popular culture, then it might behoove us to create ways to include it in the music classroom. Popular culture may be used in the classroom to create a better understanding of students’ cultural roots.

Rock music has been found to aid students in the study of non-musical material (Lewis, 1998). Used creatively, it challenges students to participate within the educational experience. For example, composer David McCall noticed that his son would amuse himself by singing popular Beatles and Rolling Stone lyrics. This lead to the creation of *Schoolhouse Rock*, an educational program that utilizes rock music to aid in learning educational concepts. McCall realized that if his son was able to memorize song lyrics, why not utilize music to help his son memorize the multiplication tables (Engstrom, 2005). Wakshlag, Reitz, and Zillmann (1998) conducted a study of how students might use music as a learning aid. They found that children were able to successfully utilize music with a fast, marked tempo, clear distinct rhythms, and repetitive melodies as in aid in rote memorization. As a part of the study, students were polled as to their music listening habits. All who were surveyed listened to music and 32% reported that they listened to popular music a great deal, even while studying.

Even if none of the above were true, even if popular culture has absolutely no place in the music classroom (obviously, I do not believe this), “yet and still,” as my grandmother used to say, this project profoundly affected my thinking in five ways:

1. Studying ways that vernacular music can be included in general music caused me to think that music education should be more of a conversation between teachers and students. I am now convinced that a conversation can be had only when some of the musical styles presented are consistent with who the students are and the contexts in which they live.
2. Using vernacular music in the general music classroom can broaden the way students and teachers perceive the world. In this paradigm, teachers view the world through the lens of the students’ experiences and the music defines that experience.
3. Using vernacular music in the general music classroom can be empowering. Many African American and Hispanic have no idea the seminal role their ancestors played in the history of rock and jazz. Without them there would be no jazz or rock, the only distinctly American music!
4. Using vernacular music in the general music classroom can be transforming. Learning about their musical roots can change students’ perceptions of who they are and who their musical ancestors were.
5. Using vernacular music in the general music classroom can be connecting. This can cause us to connect with students and their realities. Such realities include previous experiences and students’ own conceptions of political, cultural, and economic components. Teachers can connect what they know



with what their students bring to the classroom and, as a result, affect a change in perception for both students and teacher.

Abraham Maslow, one of the great twentieth century educational theorists, spoke of the “self-actualized” individual, that is becoming all that one has the potential to become. I believe that a fresh approach to teaching general music using rock, rap, and other vernacular music will keep music pedagogy fresh and, maybe—just maybe, go a little further in helping popular culturally oriented students down the road towards Maslow’s utopia.

## Glossary

**Art Rock-** A style of rock music which uses characteristics of Western and non-Western “classical” music.

**Ballad-** Any song that tells a story over several verses with a repeated melody (strophic).

**Blues-** African American song form that began after the Civil War. It employs “blue notes” and uses a distinct twelve-measure pattern.

**Classical-** A style of music primarily from Western Europe, as distinguished from folk or popular music or jazz. Though, strictly speaking, Classical music is from the period of 1750-1820, the general public refers to most non-vernacular music as “classical.”

**Country-and-Western-** Popular music based on the folk style of the southern rural United States or on the music of cowboys in the American West.

**Disco-** Popular dance music (especially in the late 1970’s and early 1980’s). The music is melodic with a regular bass beat; intended mainly for dancing at discotheques.

**Folk Revival-** Rock music that borrowed material and style characteristics from the traditions of various nations, especially England and the United States. Much of folk rock had a distinct message which espoused “protest politics.”

**Field Holler-** A solo song that is short, without any steady rhythm, which was brought to the United States by slaves.

**Heavy Metal-** Heavy metal is a form of music characterized by aggressive, driving rhythms and highly amplified distorted guitars.

**Jazz-** A musical art form characterized by blue notes, syncopation, swing, call and response, polyrhythms, and improvisation. It has been called the first original art form to develop in the United States and contributed to the invention of Rock and Roll.

**Minstrel Show-** Touring show consisting of short comedy skits and musical acts. The material in minstrelsy was often racist in nature.

**Motown-** Very influential style of African American music that originated in Detroit, the Motor City.

**Musicals-** Form of theatre combining music, songs, dance, and spoken dialogue. It is closely related to opera, though considered more in the vernacular style. In

the early twentieth century the “Great American Songbook” was developed and became America’s popular music. These songs were precursors to rock hits of later eras.

**Punk Rock-** A loud fast moving form of rock music with crude and aggressive effects.

**Ragtime-** Fully composed (as opposed to improvised) piano music from the late nineteenth century. It used short, syncopated melodies in the right hand and a heavy left hand beat.

**Rap-** Type of vernacular music that originated in Jamaica and later became known as primarily African-American music. It emerged from the Bronx in the 1980’s and 1990’s. Rhyming lyrics are chanted to a musical accompaniment.

**Reggae-** A style of music developed in Jamaica. It features a peculiar rhythm style, which is characterized by regular chops on the backbeat, played by the rhythm guitarist and the bass drum often hitting on the third beat of each measure.

**Rhythm-and-blues-** A more sophisticated derivative of folk blues, usually performed by several instruments and a singer. It is the direct ancestor of rock and roll.

**Rock and Roll-** A category of popular music originating in the 1950s. It is a blend of African American rhythm-and-blues with country-and-western. Rock is a generic term for a range of styles that evolved out of Rock and Roll.

**Spiritual-** Music coming from early African American Christianity. It is often a European-style hymn that employs African performance practices.

**Soul-** An African American musical style that emphasized the African American experience in its lyrics. It is associated with genuine feelings, as opposed to phony posturing.

**Swing-** A style of jazz played by big bands popular in the 1930’s through WW II. It featured saxophones, trumpets, trombones, and a rhythm section (piano/bass/drums). It is less complex than later styles of jazz

**Tin Pan Alley-** Originally used to describe the sound of the many pianos plinking out melodies along 28<sup>th</sup> Street in New York City. These pianists were selling sheet music to the public by demonstrating them. The collective sound of the piano playing was said to sound like dishes rattling in a tin pan.

**Work Songs-** Group songs that the slaves brought to the United States from Africa. They have a distinct pulse and were used to aid and accompany various forms of physical labor.

## Appendix Materials and Resources by Lesson Plan

### Lesson Plan 1 (What is Popular Music)

#### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Frith, Simon and Andrew Goodwin, eds. *On Record: Rock, Pop, and the Written Word*. New York: Pantheon Books, 1990.

#### **Recordings:**

“Moonlight Serenade”

CD: *Moonlight Serenade* by The Glenn Miller Orchestra. RCA Label; ASIN: B00000ZWH.

“Over There”

CD: *The Great War: Classical and Popular Selections from the Time of World War I*. Sony Label; ASIN: B00000HXKX.

“Maple Leaf Rag”

CD: *History and Tradition of Jazz* (Companion CD 1). Accompanying CD to *History and Tradition of Jazz* by Thomas E. Larson; Dubuque IA: Kendall/Hunt Publishing, 2002.

“Blowin’ in the Wind”

CD: *Songs of Bob Dylan*. Compendia Label; ASIN: B00000695TX.

“We Shall Overcome”

CD: *We Shall Overcome: The Complete Carnegie Hall Concert*. Sony Label; ASIN B000002600.

#### **Software:**

*Timeliner 5.0*. Tom Snyder Productions. Scholastic Company, Watertown, MA; [www.tomsnyder.com](http://www.tomsnyder.com).

### Lesson Plan Two (American Jazz and Popular Music)

#### **Books:**

Larson, Thomas. *History and Tradition of Jazz*. Dubuque IA: Kendall/Hunt Publishing, 2002.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

### **Recordings:**

“Just a Closer Walk With Thee”

CD: *History and Tradition of Jazz* (Companion CD 1).  
Accompanying CD to *History and Tradition of Jazz* by Thomas E. Larson; Dubuque IA: Kendall/Hunt Publishing, 2002.

“West End Blues”

CD: *History and Tradition of Jazz Companion CD 1*.  
Accompanying CD to *History and Tradition of Jazz* by Thomas E. Larson; Dubuque IA: Kendall/Hunt Publishing, 2002.

“Take the ‘A’ Train”

CD: *Take the “A” Train*. Prime Cuts Label; ASIN  
B000002VYD

### **Lesson Plan Three (Characteristics of African Music)**

#### **Books:**

Charlton, Katherine, and Robert Hickok. *Experience Music*. New York: McGraw-Hill, 2006.

Larson, Thomas. *History and Tradition of Jazz*. Dubuque IA: Kendall/Hunt Publishing, 2002.

#### **Recordings:**

“O Berta, Berta”

CD: *History and Tradition of Jazz* (Companion CD 1).  
Accompanying CD to *History and Tradition of Jazz* by Thomas E. Larson; Dubuque IA: Kendall/Hunt Publishing, 2002.

“Somewhere Over the Rainbow”

CD: *Patti LaBelle’s Greatest Hits*. MCA Label; ASIN  
B000002P53

### **Lesson Plan Four (The Blues)**

#### **Books:**

Larson, Thomas. *History and Tradition of Jazz*. Dubuque IA: Kendall/Hunt Publishing, 2002.

#### **Recordings:**

“The Crossroads Blues”

CD: *History and Tradition of Jazz* (Companion CD 1).  
Accompanying CD to *History and Tradition of Jazz* by Thomas E. Larson; Dubuque IA: Kendall/Hunt Publishing, 2002.

#### **Videos:**

*Billie Holiday: The Ultimate Collection*. Hippo/Verve/Decca  
Video; ASIN B0005273O9

### **Lesson Plan Five (Country Music)**

#### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Escott, Colin. *Lost Highway: The True Story of Country Music*. New York: Smithsonian Books, 2003.

#### **Recordings:**

“La Llorna (The Weeping Woman)”

CD: *Gracias a la vida*. A & B Label; ASIN B000006SNG.

“My Little Lady”

CD: *Jimmie Rodgers Recordings: 1927-1933*. JSP Records Label; ASIN B000006IRKY

“Back in the Saddle Again”

CD: *Back in the Saddle Again: 25 Cowboy Classics*. ASU Living Era Label; ASIN B000001HJA.

### **Lesson Plan Six (Rock and Roll is Born)**

#### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

#### **Recordings:**

“Crazy Man, Crazy”

CD: *20<sup>th</sup> Century Masters: The Best of Bill Haley and His Comets*. MCA Label; ASIN B0000019CO

“Tutti Frutti”

CD: *Little Richard Live*. Sony Label; ASIN C0000012G3

“Hound Dog”

CD: *Elvis: 30 Number 1 Hits*. RCA Label; ASIN B000006AG5N.

### **Lesson Plan Seven (The British are Coming)**

#### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

#### **Recordings:**

“I Want to Hold Your Hand”

CD: *The Beatles 1*. Capitol Label; ASIN B0000042AV3

“Eleanor Rigby”

CD: *The Beatles 1*. Capitol Label; ASIN B0000042AV3

**Videos:**

*The History of Rock and Roll.* Warner Home Video; ASIN B000002234XQ.

*Great Performances: Paul McCartney: Chaos and Creation in Abby Road.* PBS Home Videos; ASIN B000AL7300.

**Lesson Plan Eight (The Folk Movement)****Books:**

Dasher, Richard. *History of Rock Music.* Portland, ME: J. Weston Walch Publishing, 1995.

Dylan, Bob. *Chronicles: Volume One.* New York: Simon and Schuster, 2004

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock.* New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll.* New York: Rolling Stone Press/Summit Books, 1986.

**Recordings:**

“The Times, They are A-Changin’”  
CD: *Bob Dylan.* Sony Label; ASIN B0009MAP9A.

“Skip to my Lou”  
CD: *Hard Times: Library of Congress Recordings of Original Folksongs.* ASIN B0000002Q2.

“We Shall Overcome”  
CD: *Pete Seeger: The Complete Carnegie Hall Concert.* Sony Label; ASIN B0000026VD.

**Lesson Plan Nine (Acid Rock)****Books:**

Dasher, Richard. *History of Rock Music.* Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock.* New York: Harper Perennial, 1993.



Peacock, John. *Fashion Sourcebooks: The 1960's*. London: Thames and Hudson, 1998.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

### **Recordings:**

“Free Spirit”

CD: *Free Spirit*. Magnum Music Group Label; ASIN B00072DTCY.

“Strawberry Fields Forever”

CD: *The Beatles 1*. Capitol Label; ASIN B0000042AV3.

“Stairway to Heaven”

CD: *Stairway to Heaven*. Epic Label; ASIN B000014CT2

### **Lesson Plan Ten (Soul and Motown)**

#### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

### **Recordings:**

“Say it Loud: I’m Black and I’m Proud”

CD: *James Brown’s Greatest Hits*. Polygram Label; ASIN B000002GPT.

“Free Spirit”

CD: *Experience Hendrix: The Best of Jimi Hendrix*. Experience Hendrix Label; ASIN B00000DHZT.

“The Times, They are A-Changin’”

CD: *Bob Dylan*. Sony Label; ASIN B0009MAP9A.

“Georgia on My Mind”

CD: *Georgia on My Mind*. Prism Leisure Label; ASIN B0000009PBSX.

“I’m Going to Wait ‘til the Midnight Hour”

CD: *The Very Best of Otis Redding*. Elektra/Wea Label; ASIN B0000032XY.

“Ain’t No Mountain High Enough”

CD: *Diana Ross: All the Great Hits*. Motown Label; ASIN B000004YWW7.

### **Videos:**

*Standing in the Shadow of Motown*. Artisan Entertainment Videos; ASIN B000072DQY.

## **Lesson Plan Eleven (Classical or Rock)**

### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

### **Recordings:**

“Bohemian Rhapsody”

CD: *Classic Queen*. Hollywood Records Label; ASIN B000000OBY,

“Close to the Edge”

CD: *Close to the Edge*. Elektra/Wea Label; ASIN B000007LT19.

“Hooked on Classics”

CD: *Hooked on Classics*. K-Tel Label; ASIN B0000026ARY.

## **Lesson Twelve (Seventies/Eighties Trends)**

### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

### **Recordings:**

“Hooked on Classics”

CD: *Hooked on Classics*. K-Tel Label;  
ASIN B0000026ARY.

### **Videos:**

*Saturday Night Fever*. Paramount Home Videos; ASIN  
B00003CXCH.

## **Lesson Thirteen (Reggae, Punk, Heavy Metal)**

### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press/Summit Books, 1986.

### **Recordings:**

“No Woman Cry”

CD: *Our Love: The Best of Bob Marley and the Wailers*.  
UMVD Label; ASIN B0005J9V1.

“Holidays in the Sun”

CD: *Holidays in the Sun*. EMI Label; ASIN B000066EX9.

“Smells Like Teen Spirit”

CD: *Never Mind*. Geffen Record Label; ASIN  
B000003TA4.

“Free Spirit”

CD: *Free Spirit*. Magnum Music Group Label; ASIN  
B000072DTCY.

### **Lesson Fourteen (Rap)**

#### **Books:**

Dasher, Richard. *History of Rock Music*. Portland, ME: J. Weston  
Walch Publishing, 1995.

Heatley, Michael, ed. *The Ultimate Encyclopedia of Rock*. New  
York: Harper Perennial, 1993.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The  
Rolling Stone History of Rock & Roll*. New York: Rolling Stone  
Press/Summit Books, 1986.

#### **Recordings:**

“Rapper’s Delight”

CD: *The Best of the Sugar Hill Gang*. Rhino/Wea Label;  
ASIN B0000033K4.

“The Fresh Prince of Bel Air”

CD: *The Fresh Prince of Bel Air*. Sony Label; ASIN  
B00007E8UV.

### **Lesson Plan Fifteen**

Web Site: <http://www.rockhall.com>

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- Shouse-Waller, E. (1995). The application of a functional scheme for analyzing the rhetoric of social movements to rap music. . *Dissertation Abstracts International*, 54 (01), 413A.
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- Smiley, T.(Host). (2006). [Broadcast of May 25, 2006]. In *The Tavis Smiley Show*. Los Angeles: PBS.
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Wicks, S. (1998). America's popular music traditions as "canon-fodder". *Popular Music and Society*, 22(1), 55-90. Retrieved February 11, 2006 from <http://proquest.umi.com/pqdweb?did=39310587&sid=7&Fmt=4&clientId=30226&RQT=309Vname=PQD>



